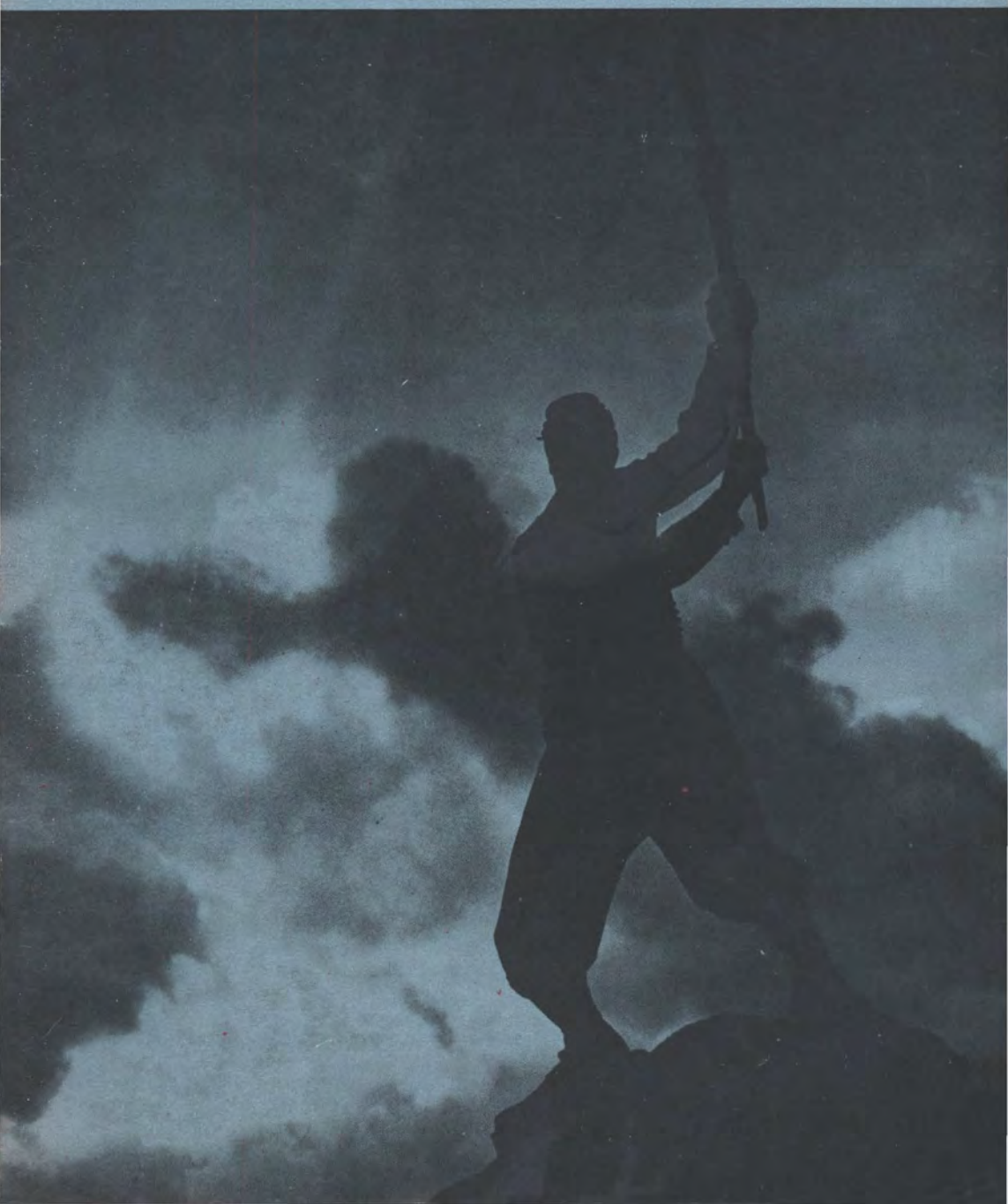
MUSEUM SERVICE

Bulletin of the
Rochester Museum of Arts and Sciences

VOL. 34 NO. 8 • OCTOBER 1961



MUSEUM SERVICE

Bulletin of the Rochester Museum of Arts and Sciences

Volume 34 **October 1961** **Number 8**

Rochester Museum of Arts and Sciences — *Dedicated to a Better Understanding of the Laws of Nature and the Cultural Achievements of Mankind* — is administered by the Municipal Museum Commission for the City of Rochester.

Published ten times a year, monthly (except July and August), by the Rochester Museum of Arts and Sciences, 657 East Avenue, Rochester 7, N. Y. Third class postage paid at Rochester, New York. Subscription by membership in the Rochester Museum Association. Single copy 25 cents.

Cover Picture—

The cannons and the guns are silent at Gettysburg; the battlefield remains as a national shrine. It stands as a monument to all those brave men who died in the Civil War for that principle of unity we believe in.

We cannot have a nation advocating freedom for all and yet have minority groups that are not free to enjoy this freedom.

Once again the gun speaks out, hushed, no longer in anger, centennially symbolizing that never-to-be-forgotten episode in our history so that we may pledge anew our faith "in unity there is strength."

Photograph by Carleton Burke, F.R.M.

"WORLDS OF SCIENCE" PROGRAM WILL OPEN DOORS OF UNDERSTANDING

Complexities of modern science in many cases might often become simplicities if people clearly understood some of the basic elements of the pure sciences which are the building blocks of our modern world. Architecture, aviation, engineering, and rocketry are just a few of the infinitudes of technologies which have their roots in the pure sciences of chemistry, physics and mathematics. It is the museum's function to teach scientific principles through exhibits wherever possible but beyond that there are other means and one of them is the illustrated lecture.

Lecture programs with authoritative speakers skilled in the popularization of science and using color film often with sound effects are being sponsored by museums with significant effect. In line with its efforts to meet the swelling demands of the public for humanizing the sciences and providing enlarged facilities such as the projected SCIENCE CENTER, the Rochester Museum Association takes pleasure in offering an important new lecture series to commence this month called WORLDS OF SCIENCE.

We have several purposes in mind in launching this new program which will replace the regular adult lectures on travel and exploration emphasizing natural history which were previously given. Our new shows are geared to offer dynamic and vividly illustrated talks by nationally known experts on all phases of the physical and natural sciences. Lectures will be accompanied by films. These lectures will relate science closely to everyday life and will also attempt to reveal the principles of science and the scientific method through reports on discoveries.

In FACE TO FACE WITH SPACE, Armand N. Spitz, inventor of the Spitz Planetarium, on October 11 will divulge the significance of Space Science and its implications for our day. SMALL WORLD THROUGH THE LOOKING GLASS by Dr. Roman Vishniac, booked for November 8, with remarkable color films shows the immense world of microscopic nature. George T. Keene, president of the Rochester Academy of Science gives LOOK TO THE STARS: ASTRONOMY TODAY on December 6. His popular account of the solar system, planets and galaxies is accompanied by a superb sound film, THE UNIVERSE. Fourth of the series, ACROSS TROPICAL AFRICA by Len Stuttman on January 10 deals with anthropology and geography of the awakening Continent. Gerald Wendt's THE WORLD INSIDE THE ATOM on February 14 shows how the greatest discovery of the century will have profound effects for everyone everywhere. People in a little known region appear in Earl Brink's TREKKING THE TIBETAN BORDER coming on March 14. The final lecture of the season on April 11, THE PENGUIN EGG AND IGY by Dr. Carl Eklund features fascinating explorations in the physical and earth sciences in Antarctica. Each of these presentations opens wider the door to WORLDS OF SCIENCE for each of us.

—W. Stephen Thomas, *Director*

"TREASURE CHEST OF SCIENCE"
A New Twist in Museum Programming

One of the most critical of the myriad responsibilities placed upon the staff of the School Service Division is the urgency of planning children's programs which remain fresh and new, and which meet the ever-expanding needs of growing intellects. Although a program may have been offered many times previously, it must constantly be amended and altered to suit today's circumstances—it must be timely.

A typical example of this situation is the subtle change which was made by Mrs. Peter Rutan in the Paper Crafts Club for 6 and 7 year old children during the 1960-1961 Winter Program. Under her inspirational guidance, the club underwent metamorphosis from a "busywork" activity into one in which the projects made by the children with scissors, paper, paste, and crayons became interpretations of museum collections. Using actual museum materials as models, the club turned plain pieces of colored paper into Japanese scrolls, Scrantom's cabin, an antique trunk, Civil War headgear, and so on. As each project was accomplished, the children had also learned something of the culture of the eras or peoples represented.

In the 1961 summer program, the Explorers Club took an armchair tour of the new nations of modern Africa, "visiting" different nations each week with the help of stories, pictures, native foods and various projects.

Thus, the Museum keeps pace with changing times.

At the completion of every season, a careful evaluation must be made to determine the real worth of each program in terms of what it has meant to the children. As a result of the appraisal following the 1960-1961 winter season, it became apparent that at least one phase of our program required upgrading. It appeared that the children of Rochester and Monroe County have outgrown the wonderful "Treasure Chests" which brought pleasure and enlightenment to several generations of children.

The "Treasure Chests" were initiated about thirty years ago, in the old museum in Edgerton Park. Through these presentations, school children gained a wider understanding of the life and customs of other times and other countries. Now, however, since the advent of motion pictures, television, theater-going and travel for children, young people have developed a greater awareness of everything around them, not only in our country, but abroad—even in space.

Hence, in "The Year of the Space Age," the School Service Division takes pleasure in announcing a new program for children, designed to meet their ever-widening interests. This program called "Treasure Chest of Science" will retain the old idea of presenting a Pandora's Box to delight and surprise as well as to satisfy the sense of excitement which follows discovery: "Treasure Chest of Science" will consist of six programs covering three fields of science—natural, physical and ethnographic. There will be programs on animals, prehistoric life and fossils, astronomy, simple machines, the Iroquois, and life in Africa. Live demonstrations, films, slides, sound effects, artifacts, and scientific equipment will be employed to enlarge the scope of each program presented by well-known scientists of the Rochester area.

The programs, planned primarily for 4th, 5th and 6th grades, but of interest also to junior high school ages, will be presented in the main auditorium of the Museum at 10:30 a.m. on six Saturdays —November 18, December 16, 1961 and January 20, February 3, March 3 and March 17, 1962.

—Gloria C. Gossling, Head
School Service Division

Missing page

Missing page

It was a frightening beginning, yet it was only a beginning. The troops, of course, were reorganized, new enlistments were called up, bounties were offered, and a fund was raised to maintain the dependents of those who volunteered. Old animosities were forgotten as recent arrivals from Ireland and Germany enlisted for the defense of their newly adopted country. Frederick Douglass of Rochester demanded and secured the right of free Negroes to fight in the ranks for the freedom of their brothers in the South.

Thus new Rochester units hastened to the front to take part with the 13th in the Second Battle of Bull Run, the first debacle at Fredericksburg and, after the decimated 13th was released, to carry on at Chancellorsville, at Rappahannock, and at Antietam.

Perhaps the most concentrated body of Rochesterians during the second and third years of the war was the 140th New York State Volunteers under the command of the gallant young Colonel Patrick O'Rorke of Rochester. Patrick O'Rorke had grown up in the town and, after graduating at the head of his class at School No. 9, had secured an appointment to West Point, completing his course in time to serve his country and his city as Colonel of the new 140th. He quickly won the admiration of his men and they were more than ready on July 3, 1863, to follow his lead in a dramatic dash to the top of Little Round Top at a crucial moment in the battle of Gettysburg. Fortunately they reached it just in time and held it in a fierce contest with an advancing Confederate force which, if not stopped, might have turned the tide of battle and lost the war. Colonel O'Rorke and 25 of his men, all former Rochester lads, lost their lives on Little Round Top, and fully as many other Rochester men fell at other points in that decisive battle. When Rochester learned of the victory shortly before midnight on July 5, the ringing of church bells brought thousands into the streets for a clamorous celebration. But many eyes were wet as the casualty reports arrived, and ten days later a great crowd of Protestants and Catholics alike followed the funeral bier of Colonel O'Rorke to St. Bridget's Church as the city's dashing hero was laid to rest.

More enlistments were needed, and a first draft was applied and then a second as Lincoln and his generals struggled first to check and then to suppress the determined revolt of the South. It was a soul-trying time, for many Rochester families had relatives and friends in the South, some of whom were enrolled in Confederate armies. One family, at least, had members fighting on both sides, and the awful toll on the successive battlefields and in scattered and poorly equipped hospitals magnified even minor disagreements over the course of the war. Yet the determination that unity be preserved was maintained on the home front as well as on the battlefield.

When the news of Lee's surrender reached Rochester on Monday evening, April 10, 1865, the joyous clangor of the big fire bell in the Court House and of every other bell in the city brought citizens flocking into the downtown streets. Bonfires were lit, rockets and guns discharged, and impromptu speeches were delivered to the milling throngs, though the words of the orators were lost in the din. In the days that followed, Rochester welcomed its returning men, over 5000 of whom had served out of a population still

Continued on page 149

UN—Technical Assistance: A Two-Way Process

By Charles F. Hayes, III, *Associate Curator of Anthropology*

> Technical assistance need not and should not be a one-way process. The underdeveloped areas have much to contribute to the rest of the world, not only through increased production in the economic field, but in the cultural field as well.
>
> *United Nations Expanded Programme for Technical Assistance—1949*

In recognition of United Nations Week, 1961, the Anthropology Division of the Rochester Museum of Arts and Sciences will install an exhibit designed to alert people to the fact that the underdeveloped countries in which UN technical assistance is involved have many potentially significant contributions to make to the world. Many examples have been chosen because of their artistic qualities which have been received so well by nations with more advanced technologies, whereas in other instances it is merely the uniqueness of the object which makes it an example of one way in which a contribution has been made to the cultural heritage of mankind.

The stated goals of the United Nations technical assistance programs are to overcome hunger, poverty, and ignorance in member states. Naturally the degree of underdevelopment varies tremendously both between countries and within them. Some particular aspect heretofore unexploited by a nation with otherwise advanced technical skills may be chosen as a project and, consequently, calls for experts only in this one field. The purely technical side of the programs are handled by the various functioning organizations within the UN such as the Food and Agriculture Organization (FAO), the International Labour Organization (ILO), and the World Health Organization (WHO). It is the United Nations Educational, Scientific and Cultural Organization (UNESCO), however, that has the responsibility, through technical assistance activities, of making the world cognizant of the aesthetic and philosophical achievements of relatively unfamiliar cultures.

The potentialities of the various underdeveloped countries have been brought to the attention of UNESCO by the efforts of several anthropologists including Drs. Alfred Métraux, Margaret Mead and Robert Heine-Geldern. Perhaps the most comprehensive study of the effects of technical assistance programs was made by Dr. Mead in her *Cultural Patterns and Technical Change* published by UNESCO in 1953. In this pioneer work the social aspects of technical assistance are explored to a great extent. The utilization of such anthropologists and anthropological concepts in UN technical assistance has been sporadic, yet a review of the literature indicates an increasing awareness of the potential value of anthropology.

Because it is rather difficult to indicate social change in an exhibit of short term duration it was decided to concentrate on the aesthetic qualities of

Peruvian Pottery

Archeological sites and artifacts are preserved through technical assistance programs. These water bottles exemplify one way in which Peru has contributed to the cultural heritage of the world.

underdeveloped countries particularly in Africa and Asia. The items are not all of recent manufacture, but indicate what selected nations have had and should have to offer in the future. The UN has realized that it is not an easy task for a society to adjust from an economy utilizing primarily individual workmanship to one based on mass production. The creativeness of the individual is expected to be lessened. The UN, however, has started to meet this problem by encouraging continuity of old elements of design and manufacture in export products. In addition to cheaper utilitarian exports conceived to develop a foreign market, it is hoped that objects designed and patterned on traditional lines and exhibiting careful craftsmanship can be made available to those people in higher income brackets who recognize quality and are willing to pay for it.

A number of suggestions have been made as to the means by which the production of quality items from underdeveloped countries can be stimulated. Museums, in particular, can aid by encouraging artists and artisans through traveling and permanent exhibits designed to awaken nations to their own aesthetic assets and the proper place of these assets within their culture.

References

Evans, Luther H.: "The Human Side of Progress" *Courier*, Vol. VIII, No. 11, Paris, UNESCO, 1956. Pp. 12-14.

Hayes, Charles F., III: *A Study of the Value of Anthropology in the United Nations Technical Assistance Program*, unpublished M.A. thesis, Department of Anthropology, University of Colorado. 1958.

UNESCO: *Museum Techniques in Fundamental Education*. Educational Studies and Documents, No. 17, Paris. 1956.

Notes on the Cultural Debris at the Stone-Tolan Site

By Elizabeth G. Holahan, F.R.M., *Chairman of the Board, Society for the Preservation of Landmarks in Western New York*

A MAJOR CONTRIBUTION toward the restoration of the Stone-Tolan site, on East Avenue in Brighton, was made during the summer of 1960 by means of an archaeological program under the direction of Dr. Alfred K. Guthe and Mr. Charles F. Hayes, III, of the Rochester Museum of Arts and Sciences with the aid of members of the Lewis Henry Morgan Chapter of the New York State Archeological Association. Evidence uncovered by excavation emphasized the need in historic restoration to supplement documentary research with archaeological investigation.

The discovery of a midden, originally excavated to a depth of 7 feet, yielded a concentration of domestic articles. Included was a closely dated collection of English cream-colored earthenware referred to in the following as *creamware*. The study and dating of these fragments has provided important evidence of the class of tableware in use in the home of one of the earliest settlers in Western New York.

Creamware was an English invention developed during the eighteenth century with its roots in the lead glazed ware of the Middle Ages. Early in the eighteenth century the introduction of calcined flint and clays from Devonshire aided and improved the production of creamware. In the 1730's methods were found to grind and mix calcined flint and lead in water making a fluid glaze to coat the ware which was then fired a second time, unlike salt-glazed stoneware which was fired only once. Experiments made during the 1740's and 1750's produced among other improvements, the mottled glazes associated with Thomas Whieldon. Simeon Shaw in his "History of Staffordshire Potteries" published in 1828, though not always a reliable source, tells us that by 1751 Anne Warburton of Cobridge had greatly improved the quality of creamware. She is recorded as having sold creamware to Josiah Wedgwood and later as having decorated his creamware. In Liverpool, in 1752, John Sadler and Guy Green are said to have first introduced a method of transferring prints from copperplates. Somewhat later William Adams is recorded as having introduced overglaze blue transfer printing though much creamware continued to be decorated by hand.

Josiah Wedgwood's name is synonymous to many people with jasperware but his earliest efforts after leaving Thomas Whieldon and establishing his own pottery at Burslem were directed toward improving creamware. A man of remarkable ability and resourcefulness, he constantly strove to improve his kilns, materials and tools. The ideal location of his pottery in Staffordshire, its proximity to clays and fuel, to highways providing for the importations of clays from Devonshire and for china stone and china clay from Cornwall and the canal that expedited exportation to nearby ports were advantages fully utilized. By 1767, among other accomplishments, he had succeeded in pro-

Fragments of Creamware from the Stone-Tolan Site
1. Blue treroil motif. 2. Chinese pagoda pattern.
3. Cut shell edge, feathered in dark blue.

ducing a paler creamware having a finer body with a thinner glaze more evenly applied and virtually free from crazing. He had made a tea and coffee service for Queen Charlotte and been appointed Potter to the Queen. Later he was to make a service of almost 1,000 pieces for Catherine II, of Russia.

When patent restrictions governing the use of china clay and china stone from Cornwall expired in 1775, potters from other areas incorporated the same materials into the composition of their creamware. Among them was the Yorkshire pottery at Hunslet known as the Leeds Pottery. Founded early in the 1750's by two brothers named Green, it is associated with white salt-glazed stoneware but unglazed redware, black Egyptianware, certain kinds of agate-ware and large quantities of creamware were made. Like Wedgwood, Leeds creamware had distinguishing charac- istics, one being its thinness which may have been developed in part to avoid the excise tax since large quantities were shipped to the Continent.

Earlier classes of pottery such as slipware and English delft continued to be made, especially for remote and rural districts though in diminishing quantity. The widespread production of English creamware wrought a social change in the amenities of domestic life that can scarcely be grasped today. In the last quarter of the eighteenth century there was made available to the average man in England and elsewhere, a tableware of notable strength, delicacy and charm and above all within his means to acquire. A rare advance from the earlier treenware, pewter and pottery.

Forms and designs of creamware mirrored the fashions and interests of the day. Many of the forms were based on silver as seen in the coffee, tea, chocolate and punch pots. Rococo influences adapted from engravings after Boucher were evident. As the absorption with classical antiquities affected the style and decoration of architecture so it influenced the forms and decoration of creamware. The cult of the 'Picturesque' brought about the breakdown of the great formal gardens of England and ushered in the serpentine line, the ha-ha and other innovations. It is reflected in creamware in 'landskip' dec-

Cover of teapot in black basaltes

oration that follows the tenets of William Kent and Capability Brown. The interest in England for all things Chinese permeated the eighteenth century. Tea drinking became a national institution and remains one today despite the early critic who described it as "that universal pretense for bringing the wicked of both sexes together." Chinese influence in the decorative arts, like each of those listed above, is a story in itself but in none of its many manifestations is it more endearing than in creamware. Exotic birds and flowering plants, improbable fishermen, elongated ladies drifting in willowy grace or playing stringed instruments come to mind. Tea drinking scenes painted on creamware featuring Chinese figures are often encountered but more often the figures are English. Josiah Wedgwood and his wife Sarah are depicted seated on a garden bench with a tea table before them. Such scenes are of interest additionally for they illustrate changing styles of tea equipage, including the tea-table and kettle-stand created for this ceremony. Creamware was decorated with Hogarth's satires, to commemorate naval engagements, political and military victories, armorial bearings and other insignia outside the scope of this paper.

Creamware is opaque as compared to porcelain which is translucent when held up to the light. Clues to the identification of specific potteries are sometimes revealed by examination of the glaze where it collected during firing in the grooves of handles and spouts and along the bottom inner rim. Oxide of cobalt mixed with the glaze to counteract the cream color of the body varied in tinge from one pottery to another. A certain amount of crazing developed from firing the glaze though several potteries, notably Wedgwood, John Turner and Leeds, developed creamware free from crazing. Artists and enamelers transferred from one pottery to another and there was great rivalry concerning shapes and styles. Nevertheless the student can often ascribe a piece by careful examination.

Sherds from the Stone-Tolan site provided examples of creamware. Parts of a tea service, decorated by hand in a blue trefoil motif underglaze were recovered; also fragments of saucers ornamented by the same methods but in variations of the familiar Chinese pagoda pattern, having zig-zag or fret palings with pine trees springing from the fence posts and birds and clouds indicated overhead. One of only two lots of underglaze blue transfer printing had a rustic scene in bright, dark blue on a thin ware having a brilliant glaze. Sections of a handleless cup or tea bowl had a festooned bell-flower decoration in rust red on a thin creamware having a thin glaze that suggested the

Leeds Pottery. Fragments of ten inch plates, distinctly cream in color, free of the blue or green tinge in the glaze, were undecorated except for the rims which were octagonal with a raised beading on the outer edge or round with the outer edge indented. Other plate fragments were seven to eight inches in diameter. The rims were flat rather than flaring with crisply cut shell edges, finely feathered by hand in dark blue underglaze. The centers were undecorated.

Among different classes of creamware was the perforated top of a pepper pot, richly marbled in chestnut brown and azure blue with a high overglaze of primrose yellow that extended to the under side. Fragments of a mug having a ribbed rim painted apple-green under the glaze were also marbled in shades of brown in horizontal bands. The glaze had a greenish tinge. Earlier in date was the fragment of the spout to a small cream jug of the class of ware termed 'Jackfield,' for its place of origin in Shropshire. It was characterized by a finely potted red body and shining black glaze and is now known to have been made by Whieldon at Fenton Low, Thomas Holland at Burslem and possibly others.

A final example to be cited here is the cover to a tea pot in black basaltes, a ware developed and perfected by Wedgwood, John Turner of Lane End and possibly others. The cover is round, fluted and surmounted by the familiar little 'widow' knob. Wedgwood alone made over four versions. In our example she is seated, resting her chin on her hand, with one knee slightly drawn-up on which her elbow rests. The head is partly covered by a flowing drapery, unlike the Flaxman model where it is tightly gathered under the chin. Other examples of the 'widow' knob have been observed on a tea pot by John Turner in basaltes, in white on a Castleford tea pot and as gilded finials on the covers of Chinese Export porcelain garniture.

Wares similar to the aforementioned have been recovered at Williamsburg, Virginia and at Tarrytown, New York by the Sleepy Hollow Restorations, though in these instances where the archaeological program is extensive, the time-span and significance of the site greater, the variety of material and information recovered is in ratio to these factors.

The link between the Master Potters of England and Orringh Stone, the pioneer who owned their wares, remained unknown and undisturbed for over 145 years until the summer of 1960 when scientific explorations commenced. The work was resumed this summer on a limited basis by private grant under the direction of Daniel Barber, with Charles Hayes, associate curator of anthropology of the Rochester Museum of Arts and Sciences and the writer consulting. It is hoped by the Trustees of the Society for the Preservation of Landmarks in Western New York that means will be found to continue the work of locating the buried foundations of outbuildings and associated debris. Such evidence synthesized with other historical data will make possible the valid interpretation and restoration of the Stone-Tolan site.

A Recent Newcomer Contemplates The Planetarium

By James G. Sucy*

THERE IS A TENDENCY for many people to think of an observatory when the name planetarium is brought up in conversation. Perhaps it will be time well spent to clarify the difference between these two for those of you who have never visited a planetarium. First of all, an observatory is generally one or more dome-shaped buildings which contain telescopes or other instruments for studying astronomical bodies such as the planets, the moon, or the stars. In an observatory, these bodies are viewed directly by pointing the telescopes at them through a hole in the roof.

Conversely, one does not view these heavenly objects directly in a planetarium but rather sits in a room with a hemispherical ceiling while configurations of stars, planets, etc., are projected on this dome in such a way to simulate the view on a good clear night outside. The name planetarium is used to describe both the optical instrument which projects these images and the building which houses it.

As you may well have seen from earlier issues of *Museum Service,* there is a great deal of interest in bringing a planetarium to Rochester. It is impossible to predict the effect that this amazing instrument would have on the adults and especially the young people for many years to come. In this age of rockets, satellites, and space travel our school children are thirsty for more knowledge about the universe we live in. This is shown to be true, for adults as well, by a look at the sales of bookstores and loans at the libraries of practically every book that has anything to say about our solar system, space travel, or astronomy in general.

Who can say what child will be inspired to choose a career as an astrophysicist, or a rocket systems engineer after learning of the overpowering beauty that lies in the heavens above waiting to be explored?

I can only base my predictions of the effect of a planetarium in Rochester upon experiences that I had six to eight years ago when I was lecturing in a small planetarium in the state of Maine. I was attending the University of Maine at the time majoring in physics and education. It was during my sophomore year that I took a course in astronomy and heard that the University planned to install a small planetarium which would seat 30-35 people. I had been intrigued by the effectiveness of the planetaria in Boston and New York that I had visited while in the service and so volunteered to help produce special effects which contribute so much to these performances.

Upon completion of the twenty foot diameter plaster dome over an unused classroom, I began making a silhouette skyline to put around the rim of the dome. From the tallest building on the campus, I crudely sketched the prominent features of the skyline and later transferred them to a strip of heavy paper over sixty feet long. This paper was then painted a dull black to

*James G. Sucy, Photographic and Technical Training Department, Eastman Kodak Company, Kodak Park.

simulate the view one gets of the horizon at dusk or daybreak. The importance of this skyline is not only to increase the realistic effect of this artificial sky but also to help the participant (for it's almost impossible to be an inactive observer) get his bearings; that is to say, to be able to tell north from south and to distinguish the position of the constellations.

While we could not afford the luxury of many special projectors to show meteors, comets, or trips to the moon in this small planetarium there was one other special effect that was quite necessary to impart a deep emotional experience to the show. That was mood music. The choice of the right music almost inconspicuously introduced as the sun sets in the planetarium and the sky grows dark and the first stars start to shine creates such a wonderful experience that adult audiences gasp and children are moved to tears and applause. As educators talk of contrived experiences as being the best learning aid next to actual experiences, I am reminded of the many people who attended these lectures and were emotionally involved with what was going on to the extent that I am sure many of them will never forget it.

During my two years of lecturing at the planetarium thousands of people came to hear the story of the heavens. Many of these groups were grade school and high school science classes on a field trip but in addition there were groups of Boy Scouts, Girl Scouts, college classes, teacher groups, women's clubs, university societies, and armed services personnel to name a few. Many lived but a few miles from the university but it was also not unusual to have groups travel from up to fifty miles around!

There was a great deal of interest shown during the lectures about the planets, the stories of how the constellations were named, and about certain unusual stars in the skies. The area about which perhaps most people lacked complete comprehension was the topic upon which I did most of my crusading. That is the problem of organizing the universe into its various types of bodies such as the planets, moons, and sun of our solar system; the galaxy that our sun belongs to; the groups of galaxies; and finally our concept of the universe. The difficulty is in getting people to visualize the vast distances and huge sizes involved in this picture of the stars. It can be very humbling indeed to compare the size of the planet we live on with practically any other heavenly body; in fact, the only importance of our planet at all in the structure of the universe is *that we live on it!*

The planetarium in a community is important not only as an instrument of scientific education, but perhaps even more important, it makes people more aware of the nightly beauty overhead. It makes you realize that some great power must exist somewhere to keep the orderliness which can be observed in the sky. It can make you humble and appreciative and can cause you to lift your eyes from the problems of the day to marvel at the beauty of the skies!

When I arrived in Rochester six years ago, I was amazed and disappointed to learn that there was no planetarium here. Rochester had been pictured to me as a center of the optical and photographic sciences and a cultural city best known for its music. It is time to correct the omission of a planetarium in our city. Let's not have other newcomers to our city exclaim, "What, no planetarium in Rochester?"

Recreating A Chapter In History

By Donald H. Sachs, *Educational Assistant*

THE GREAT JUGGERNAUT is started on its four year course! Museum personnel throughout the land have been checking and rechecking, searching and burrowing. Librarians in cities, towns, and villages have been laboring in far corners of their stacks sorting seldom-used volumes in search of confirmations and revelations. And above all the avid enthusiast must be included in the picture. Eagerly and patiently reading family records, comparing family albums, a great wealth of material is brought to public light. All in preparation for a centennial commemoration.

Early in the month of July at Cooperstown, New York, the Fourteenth Annual Seminar on American Culture was presented under the auspices of the New York State Historical Association. This year concentrating on more specific, specialized areas than in the past a course entitled *The Civil War as the Soldier Lived It* was presented. John Hope Franklin, of Brooklyn College, and Harold L. Peterson, of the National Park Service, alternated as instructors for the class. Continuing through the course of a week such topics as Recruitment, Training, Morale, Weapons, Uniforms, and Music were discussed and investigated.

In the exposition of recruitment methods utilized during the Civil War period the comparison between that period and our own tension-taut era is of unusual interest. At the outset of the war patriotic fervor on both sides was intended to fill the ranks of fighting men. Love of country and the preservation of the Union tended to be the Northern theme. Gallant men of the South came forward to end the tyranny of the industrial North. Only after enthusiasm began to wane and ebb did both governments, North and South, institute more compelling, drastic measures. Conscription, bounties, and the offer of freedom to slaves by the Confederacy were a few of the later methods employed.

Procedures of training seemed to leave much to be desired on both sides of the conflict. Men entered into battle strengthened with little knowledge of military warfare. Drilling or military formations seemed to be more prominent than formal weapon training. And if training was considered adequate for the fighting man, it might be more revealing to study that of the officers. Some leaders had received actual schooling in military academies, but numerous officers were poorly equipped to lead men in battle. Often when local fighting units were formed, the individual responsible for the group was elected as the officer regardless of his military acumen. With such a haphazard method of leadership errors were inevitable with both men and material.

At the commencement of the Civil War the morale factor hardly clouded the scene. Men of both North and South eagerly committed their bodies to advance separate causes. The country was overwhelmed with purposeful men marching to war. Enthusiasm was so great the Northern states were somewhat shocked with Lincoln's original call for volunteers amounting to a comparatively low figure. The rampant state of high elation was somewhat curbed, however, with some of the first battle reports. Then as the idea of a

American public of today ..... heritage.

Rochester's Part in the Civil War— *Continued from page 139*

scarcely 50,000 strong. And of the 5000 who served, at least 650 paid the supreme sacrifice.

It is well that we should pause today not only to remember their trials and their sacrifices, but also to honor their courage and their devotion by rededicating ourselves to the causes for which they stood. The preservation of the Union, which they assured, is no longer threatened, and the loyal acceptance of the democratic decisions of the nation as a whole is now so widely shared that only an occasional alarmist can imagine a loss of faith in this respect. Yet the spirit of unity and the spirit of loyalty, so greatly strengthened by the trials of the Civil War, must ever be renewed and refreshened. Thus the unity the men of the North discovered, whether they came from old Yankee families, or from Irish or German or Jewish homes, is a unity far more important than that between the states, and a unity we must rediscover with our neighbors in each new generation. Likewise the freedom and equality for all men, of whatever race or creed, which the Northern Triumph secured in the mid-sixties, are principles which we must re-establish in our own time if we wish to honor these heroes of the Civil War.

SPECIAL EXHIBITIONS

2nd floor — **AROUND THE WORLD IN NEW YORK STATE** — objects, maps; also color posters shown through the courtesy of the New York State Department of Commerce.
On exhibit through October 15

AERO SPACE IN COLOR — lithographs by Charles H. Hubbell shown through the courtesy of Thompson Ramo Wooldridge Inc.
On exhibit through October 22

UN— TECHNICAL ASSISTANCE: A Two-Way Process — examples of practical and aesthetic materials from the Museum's ethnological collections.
On exhibit October 22 — November 22

Library — **MANUALS OF AN ANCIENT ART** — changing tastes and times reflected in cook books. *On exhibit through October*

3rd Floor — **THE ROCHESTER SOLDIER GOES TO THE CIVIL WAR** — uniforms, accouterments, documents, diaries, photographs and other personalia from the Museum's collection.

1961 • OCTOBER • CALENDAR

1 Sunday **FILM PROGRAM — 2:30 and 3:30 p.m. — BACKGROUND OF THE CIVIL WAR, THE FINGER LAKES**

2 Monday **ANNUAL RECEPTION FOR SCHOOL PERSONNEL — 4 p.m.**

3 Tuesday Rochester Rose Society — 8 p.m. Rochester Numismatic Ass'n — 8 p.m.
Rochester Opportune Club — 8 p.m.

4 Wednes. Genesee Cat Fanciers Club — 8 p.m. Rochester Aquarium Society — 8 p.m.

5 Thursday Rochester Cage Bird Club — 8 p.m. Rochester Dahlia Society — 8 p.m.
Rochester Academy of Science—Mineral — 8 p.m.

6 Friday Rochester Academy of Science—Astronomy — 8 p.m.
Rochester Amateur Radio Code — 8 p.m.

7 Saturday **AUDUBON SCREEN TOUR — TIP O' THE MITTEN by Olin Sewall Pettingill, Jr.** — Youth Series, Rochester Museum Ass'n — 10:30 a.m.

8 Sunday **FILM PROGRAM — 2:30 and 3:30 p.m. — TIME OUT OF WAR *(CIVIL WAR)*, FRYING PAN AND THE FIRE *(FIRE PREVENTION WEEK)***

10 Tuesday Rochester Museum Hobby Council — 8 p.m.
Rochester Academy of Science—Botany — 8 p.m.
Optical Society of America — 8 p.m.

11 Wednes. **Illustrated Lecture — FACE TO FACE WITH SPACE by Armand N. Spitz** — Adult Series, Rochester Museum Ass'n. — 8:15 p.m.
Seneca Zoological Society — 8 p.m.
Rochester Academy of Science—Ornithology — 8 p.m.

12 Thursday Junior Philatelic Club — 7 to 9 p.m. Rochester Philatelic Ass'n — 8 p.m.
Rochester Amateur Radio Ass'n — 8 p.m.

13 Friday Rochester Amateur Radio Code Class — 8 p.m.
Morgan Chapter, N.Y.S.A.A. — 8 p.m.

15 Sunday **FILM PROGRAM — 2:30 and 3:30 p.m. — MUSEUM OF ACTION *(VIRGINIA MUSEUM OF FINE ARTS)*, PEOPLE OF VENICE**

17 Tuesday Rochester Numismatic Ass'n — 8 p.m. Rochester Button Club — 1 p.m.
Optical Society of America — 8 p.m. Rochester Opportune Club — 8 p.m.

18 Wednes. Rochester Print Club — 8 p.m. Monroe County Hooked Rug Guild — 10 a.m.
Genesee Weavers — 8 p.m.
Upper N.Y.S. Branch, National Chinchilla Breeders — 8 p.m.

19 Thursday Genesee Valley Gladiolus Society — 8 p.m.

20 Friday Rochester Amateur Radio Code Class — 8 p.m.
Junior Numismatic Club — 7:30 p.m.
Rochester Academy of Science—Weather—8 p.m.
Monroe Art Guild — 8 p.m.

22 Sunday **FILM PROGRAM — 2:30 and 3:30 p.m. — LIFE OF A PRIMITIVE PEOPLE *(AFRICA)* AND SOUTHEAST ASIA: Land and Peoples *(UNITED NATIONS WEEK)*, FACTS ABOUT FALLOUT**

24 Tuesday Rochester Antiquarian League — 8 p.m
Optical Society of America — 8 p.m.

26 Thursday Rochester Philatelic Ass'n — 8 p.m. Junior Philatelic Club — 7 to 9 p.m.
Men's Garden Club — 8 p.m Genesee Valley Quilt Club — 10:30 a.m.

27 Friday Rochester Amateur Radio Code Class — 8 p.m.
Rochester Archers — 8 p.m.

28 Saturday **AUDUBON SCREEN TOUR — NATURE'S WONDERFUL CREATURES by Robert C. Hermes,** — Youth Series, Rochester Museum Ass'n — 10:30 a.m.

29 Sunday **FILM PROGRAM — 2:30 and 3:30 p.m. — MALAYA, LAND OF TIN AND RUBBER, THE UNSEEN DIVIDEND *(WORLD TRADE)*, FIVE CHINESE BROTHERS**

——*All bookings subject to change and substitution without notice.*

Illustrated Lectures • • •

Sponsored by the Rochester Museum Association

Adult Series • *Worlds of Science*

Wednesday, October 11, 8:15 p.m.

FACE TO FACE WITH SPACE — ***by Armand N. Spitz***

The significance of Space Science and its implications today

Youth Series • *Audubon Screen Tour*

Saturday, October 7, 10:30 a.m.

TIP O' THE MITTEN — ***by Olin Sewall Pettingill Jr.***

Michigan's lower peninsula

Saturday, October 28, 10:30 a.m.

NATURE'S WONDERFUL CREATURES — ***by Robert C. Hermes***

On a trip to Venezuela